THE SUNDAY MUSICAL UNION

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SUNDAY CONCERTS

AT

QUEEN'S HALL

(Sole Lessees - Messrs. Chappell & Co., Ltd.)

THE

New Queen's Hall Orchestra

Principal Violin - - Mr. MAURICE SONS.
Organist and Accompanist Mr. FREDK. B. KIDDLE.

Conductor—

SIR HENRY J. WOOD.

Sunday, October 3rd, 1920

AFTERNOON at 3.30.	Same Programme at each Concert.	EVENING at 7.

Vocalist - M. MISCHA-LÉON.
Solo Violin - Miss KATHLEEN PARLOW.

ANALYTICAL PROGRAMME - - - PRICE SIXPENCE

PROGRAMME

Descriptive Notes (*which are copyright*) by
Mrs. Rosa Newmarch and Eric Blom.

1. Prelude - - Lohengrin - - - *Wagner*

Wagner has given his own account of the origin of "Lohengrin," and analyzed it at some length, in his "Communication to my Friends." After completing the "Flying Dutchman," he tells us that he chanced to come upon the German Folk's book of "Tannhäuser." This book—the actual existence of which seems an unexplained mystery—aroused Wagner's enthusiasm for "Tannhäuser," and still more for another legend contained within its mythical pages—"The Singers' Tourney in the Wartburg." While following up the "Sängerkrieg" in other versions, he became acquainted with the epic of "Lohengrin": "thus a whole new world of poetic material was revealed to me at once, of which in my previous search for ready-made material suitable to opera I had formed not the least conception." The outcome of these studies was those radiant twin creations "Tannhäuser" and "Lohengrin,"

Wagner has written an "Explanatory Programme" of this Prelude in which he makes it clear that he intends to depict the Vision of the Holy Grail, appearing in the diaphanous blue of the heavens, growing in brightness until it throws out an overpowering irradiation at the moment when the sacred Cup is revealed to the faithful; then fading once more into azure space with its host of attendant angels. As Wagner's analysis has often been freely quoted, we append the less familiar one by Liszt.

Liszt says that while Wagner gave the proportions of a great symphonic work to his Overture to "Tannhäuser," the Prelude to "Lohengrin" is all too short. It is but a magic formula, a mysterious initiation to prepare our souls for strange and unearthly experiences to follow. It contains and unfolds the mystic element of the opera. Wagner does not actually show us the Temple of the Grail; "as though to spare our mortal vision, he only lets us see it imaged in azure waters, reflected by iris-tinted clouds. A broad, dreamy, downward stream of melody; a thin, vaporous ether, veiling the sacred symbol we are presently to behold—such is the opening of this Introduction. It is given exclusively to the violins, divided by the composer into eight parts and employed in their highest registers." The use of the violins and wood-wind in the higher registers to produce these white and ethereal effects—where other composers had generally employed the harp—is one of Wagners' most exquisite innovations in orchestral colouring. "The motive," continues Liszt, "is now taken up by the milder-toned wind-instruments, with which the horns and bassoons are presently associated, preparing the way for the trumpets and trombones. The latter repeat the melody for the fourth time with a truly dazzling brilliancy of colour, as though at this moment the sacred Temple of the Grail flashed upon our blinded vision in all its radiance and scintillating glory. But the bright beam which has gathered to this intense and sunlike blaze of light is now eclipsed as suddenly as a meteor. The diaphanous clouds assume a greater density, and the vision fades out in the same rainbow-hued vapours amid which it first appeared, while the Prelude ends with a repetition of the first six bars, now become more ethereal than before. Its character of ideal mysticism is impressed upon us by the continuous *piano* of the orchestra, only interrupted for a moment when the brass gives out the wonderful lines of the single theme of this Introduction."

2. ARIA - - "The Flower Song" (*Carmen*) - - *Bizet*

M. MISCHA-LÉON.

La fleur que tu m'avais jetée,
Dans ma prison m'était restée
Flétrie et sèche, cette fleur
Gardait toujours sa douce odeur;
Et pendant des heures entières,
Sur mes yeux fermant mes paupières
De cette odeur je m'enivrais
Et dans la nuit je te voyais!
Je me prenais, à te maudire,
A te détester, à me dire:
Pourquoi faut-il que le destin
L'ait mise là sur mon chemin!
Puis je m'accusais de blasphême,
Et je ne sentais en moi même,
Je ne sentais qu'un seul désir,
Un seul désir, un seul espoir,
Te revoir, o Carmen, oui, te revoir!
Car tu n'avais eu qu'à paraître,
Qu'à jeter un regard sur moi,
Pour t'emparer de tout mon être,
O ma Carmen! et j'étais une chose à toi!
Carmen, je t'aime!

English Version.

See here, thy flow'ret treasured well;
Its odour cheered my prison cell;
Tho' withered, dead, the cherished flow'r
Its perfume kept, its magic pow'r.
Next my heart it softly reposed,
And how oft, with eyelids half closed,
I drank its perfume with delight,
And saw thy smiles illume the night!
Sometimes I cursed the hour I met thee,
And tried, all vainly, to forget thee;
Sometimes I asked, in senseless wrath,
"Why did fate bring her in my path?"
Then, my curse recalling with shame,
Fondly, tenderly, breathed thy name,
And felt 'twould be a rich reward,
A rich reward for all my pain,—
Thee to behold, Carmen, once again.
For could I see thee stand before me,
Thy bright eyes raining smiles on me,
Soon would ecstatic bliss steal o'er me,
O my Carmen! my life, my soul be given to thee.
Carmen, I love thee!

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3. CHANT SANS PAROLES - - - - *Tchaikovsky*

This is an arrangement for orchestra of the third of three pieces for piano, published as "Souvenir de Hapsal," Op. 2. This number was composed at Hapsal, during a summer holiday, in 1867. Tchaikovsky was staying with dear friends—Alexandra Davidov, the mother-in-law of his favourite sister, and her two daughters, with whom he was on terms of pleasant intimacy. "The kind of life he led in their house entirely satisfied his simple nature," says the composer's brother, "and his happy frame of mind is reflected in the Chant sans Paroles, which he wrote at this time and dedicated to Vera Davidov"—the more musical of his two girl friends.

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4. CONCERTO No. 5, in A major (Köchel 219), for Violin and Orchestra - *Mozart*

Solo Violin MISS KATHLEEN PARLOW.

Allegro aperto. Adagio. Tempo di Minuetto.

This Concerto, the fifth of the series of six for solo violin, was composed at Salzburg in December, 1775, when Mozart was nineteen years of age. It is scored for a very small orchestra, having merely oboes and horns in addition to strings, and opens with the usual *tutti*, in which both subjects are presented—the first, however, only harmonically, the melody being reserved for future exposition by the solo violin. The announcement of the leading theme is preceded by a short *Adagio*, a lovely melody delivered by the solo-instrument. The first three notes of this theme indicate the subject of the *Allegro*. The beautiful undulating accompaniment must have been in Weber's mind when he wrote the tranquil moving figure which accompanies Agnes's song "Softly sighs the voice of evening" in "Der Freischütz." The *Adagio* ended, the course of the *Allegro aperto* is resumed, the solo violin presenting the melody of the first subject. This is succeeded by two bars of *tutti*, the last four notes of which—an arpeggio of the chord of A—furnish the initial phrase of the subsidiary matter which now follows as a bridge to the key of E for the second subject, the same four notes

being used in accompaniment and in imitations. A short unison and octave passage for orchestra and a preludial passage in E for solo violin precede the second subject, which appears at the eighth bar. Its repetition is accompanied by a charming syncopated figure for *ripieno* violins. The brief middle section begins with a new melody for the solo-instrument in C sharp minor, and at the end of its last orchestral *tutti* an ingenious use of the final bar is made to effect a return to A for the recapitulation. In this occurs the customary pause on the chord of 6-4 for the *cadenza,* which, however, is not given in the text.

There is a similar provision for a *cadenza* in the succeeding *Adagio.* This movement is in E major and starts at once with the first subject, which, after the orchestral *tutti,* is presented by the solo violin an octave higher. The second subject, in B major, is introduced a little later by the *ripieno* violins, the soloist responding. On the completion of a short middle section, the return to E is effected by imitations of the opening phrase of the first subject.

The last movement, *Tempo di Minuetto,* has somewhat the character of a Minuet without adherence to its form. It has a second subject in the key of the dominant announced by the solo-instrument, and farther on, in what may be called the *Trio,* occurs another melody in the key of F sharp minor, also given by the solo violin. The exposition of the *Tempo di Minuetto* is followed by an *Allegro* in the style of Turkish music, and bearing some resemblance to the *Rondo alla Turca* in Mozart's A major Sonata for the pianoforte. In the recapitulation of the *Tempo di Minuetto* the melodies receive many delightful embellishments.

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5. ORCHESTRAL SUITE The Garden of Allah *Landon Ronald*

(Conducted by the Composer.)

1. Prelude. 2. In an Eastern Garden. 3. Kyrie Eleison.
4. The Dance of the Ouled-Naïl.

The incidental music to the dramatic version of Mr. Robert Hichens's novel was directly inspired by the play, having been for the most part conceived by the composer during attendance at the rehearsals. The Suite to be performed to-day is made up of the *entr'actes* in their original form, but re-scored for a large concert orchestra.

The *Prelude,* being designed to convey to the audience a general impression of the play, consists of two or three themes which are used later on in the incidental music, loosely strung together without any particular form. It begins with a melody of an oriental character, given out by the first flute alone and afterwards considerably developed. A second Eastern subject is then introduced by the muted solo trumpet and passionately echoed by the whole orchestra. Presently a change of *tempo* occurs and a third melody is ushered in by English horn and clarinets, over a pulsating drone-bass. The opening theme brings the Prelude to a quiet conclusion.

The second movement, entitled *In an Eastern Garden,* precedes the beautiful setting of Count Anteoni's Garden in the play. It is a languorous, exotic solo for violin with a rich orchestral background. The melody waxes more glowing and impassioned towards the end, where some unexpected harmonic progressions lend a peculiar colour to the music.

The third movement, *Kyrie Eleison,* which in the play foreshadows the last act, "Outside a Monastery," is based on a genuine Gregorian chant, the modal harmonies, free rhythm, and frequently changing time-signature of which at once establish the intended atmosphere. It is played antiphonally by orchestra and organ, grows to a great emotional climax, and finally dies away softly on a suggestion of the "Amen."

The Dance of the Ouled-Naïl is the longest and most effective movement of the Suite. It was written after the composer had witnessed the performance of a real North African dancer, an "Ouled-Naïl," at a rehearsal at Drury Lane Theatre, and it has a barbaric colouring well in keeping with the subject. A contrasting section brings back the melody of the second movement, the effect of which is now enhanced by it being given to the whole body of violins to play. The dance then gradually returns, the first portion being fully repeated, and the movement is brought to a brilliant conclusion by an elaborately scored *coda.*

6. SONGS with PIANOFORTE :

(*a*) " When I am laid in Earth " - - - *Purcell*
(*b*) " Sœnk Kun dit Hoved, du Blomst " *Gunder Rundsen*
(*c*) " Come you, Mary " - - - *Harold Craxton*

M. MISCHA-LÉON.

" WHEN I AM LAID IN EARTH."

Recit.

Thy hand, Belinda ! darkness shades me :
On thy bosom let me rest :
More I would, but death invades me;
Death is now a welcome guest.

Song.

When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me,
But ah ! forget my fate.

Words by Nahum Tate.
(1652-1715.)

" SŒNK KUN DIT HOVED, DU BLOMST."

Sœnk kun dit Hoved, du Blomst,
Böj det i Bladene ned,
Vent kun med lukket Krone
Nattens livsalige Fred.

Natten, den milde, den tyste
Kommer, o böj dig til Blund.
Sov under gyldne Stjœrner,
Sov dig salig og sund.

Sov som et Barn, der vugges
Blidt i sin Moders Favn,
Vaagner kun halvt og sukker
Smilende Moders Navn.

Johannes Jörgensen.

English Version.

Bend your head, little flower,
Bend it between the leaves;
Close your cup and wait calmly
For the wonderful peace of the night.

The night with its tender silence
Is coming—oh go now to sleep
Under the stars, all golden,
And gather beauty and health.

Sleep like a little baby,
Close to its mother's breast;
Calmly smiling in slumber,
Whispering mother's name.

M.-L.

" COME YOU, MARY."

Come you, Mary, there's a dear !
Mind no more the plaguy dairy !
Milk can never match your white—
Come you, Mary !

All the music of my scythe
Sang you in the heated meadow;
And I thought your shape behind
Every shadow.

Come you, Mary, bring those lips
(Rose-leaves in the happy dairy)
To the chestnut where we kiss—
Come you, Mary !

Norman Gale.

7. PRELUDE in C sharp minor (Op. 3, No. 2) - *Rachmaninov*

Compositions, like books, "have their fates," and it is not always easy to say why one is born to phenomenal popularity and another to comparative obscurity. Rachmaninov has written other beautiful Preludes for pianoforte, but none of them has ever thrilled the public to the same degree as the example now presented to us in a new guise by Sir Henry J. Wood. The Prelude came into vogue about the same time as Tchaikovsky's Pathetic Symphony, and both works helped to strengthen a somewhat erroneous impression among English people that Russian music was compounded wholly of darkness and fear. Rumours have always hung about this Prelude to the effect that it was based upon a programme of a very tragic and lugubrious nature—the premature burial of a young and beautiful woman—but the composer has never authorized any such interpretation, and perhaps it may be dismissed with various other musical myths of the kind. The composition is certainly impressive, and familiarity has not weakened its power to stir our emotions.

Sir Henry J. Wood has scored it for a big modern orchestra, including bass clarinet, double-bassoon, tubular bells, gong, cymbals, chromatic drums, tenor drum, side-drum, bass drum, and organ ad lib., and introduces effects of immense sonority and sombre richness of colour. It is published by Messrs. Novello & Co.

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8. VIOLIN SOLOS (*a*) Slavic Melody - - - - - *Dvorak*
(*b*) Hungarian Dance - - - - *Brahms-Joachim*

MISS KATHLEEN PARLOW.

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9. MARCHE HONGROISE *(Faust)* - - - *Berlioz*

Berlioz read Goethe's "Faust" in the French translation of Gérard de Nerval in 1828, and the fantastic side of it appealed to him so strongly that he resolved to write music to eight scenes from it. These were actually published; but later on the composer, being dissatisfied with his work, withdrew it from circulation. In 1845, while in Austria and Hungary, he again took up the idea of a setting of "Faust." It was at this time that, acting on the suggestion of a friend, Berlioz wrote the Racoczy March, which aroused such wild scenes of enthusiasm when he conducted it at Pesth shortly afterwards. This item he resolved to incorporate in his new "Faust," for which he prepared his own libretto, dealing very freely with the subject, and thereby incurring the censure of the German purists who did not wish to realize that the mediæval Faust legend was common property. The "eight scenes" written seventeen years before were now utilized to form part of a work of much greater dimensions, to which Berlioz gave the title of "La Damnation de Faust."

In the opening scene, described as "a plain in Hungary," Faust is discovered alone in the fields at sunrise. There is first a chorus of peasants holiday-making. Then, from another side of the plain, the Hungarian troops approach to the strains of the Marche Hongroise, or Racoczy March. The themes of the March have the ring of folk-music, and in its original form it was the work of a Moravian musician named Ruzicka, a military bandmaster at Veszprim in Hungary, who lived between 1758 and 1823. Berlioz in his Memoirs gives an interesting account of its first performance: "As the hour approached, a certain feeling of nervousness kept rising in my throat. I begin the March with a trumpet passage in the rhythm of the melody, after which the theme itself appears *pianissimo* in the flutes and clarinets, accompanied by the strings *pizzicato*. This was a treatment to which my audience were quite unaccustomed, and at first they listened merely with respectful attention; but when the *crescendo* arrived, and fragments of the March were heard amidst the thunder of cannon from the big drum, they woke up; and when the final explosion burst upon them in all the fury of the orchestra, the shrieks and cries which rent the hall were positively terrific, and so extraordinary as fairly to frighten me. In fact from that moment the rest of the piece was inaudible amid the clamour of the house."

CHAPPELL CONCERT GRAND PIANOFORTE.

SUNDAY CONCERTS

at

QUEEN'S HALL

Afternoons - 3.30 till 5.15

and

Evenings - 7 till 8.45

THE

NEW QUEEN'S HALL ORCHESTRA

Conductor—

SIR HENRY J. WOOD

will perform at each Concert, both Afternoon and Evening.

SUNDAY NEXT,
OCTOBER 10th, 1920.

AFTERNOON at 3.30. — *(Same Programme at each Concert).* — **EVENING at 7.**

1. Overture - The Merry Wives of Windsor - - *Nicolai*
2. Aria - "Vision Fugitive" (*Hérodiade*) - *Massenet*
3. Minuet in A for Strings - - - - *Boccherini*
4. Pianoforte Concerto No. 1, in B flat minor - *Tchaikovsky*
5. Mirage—Valse Intermezzo - - - *Georges Dorlay*
   (*Conducted by the Composer.*)
6. Songs with Pianoforte:
   (*a*) "The Clock" - - - } *Loewe*
   (*b*) "The Elf King" - - - }
7. Scherzo - Le joli jeu de Furet - *Roger Ducasse*
8. Pianoforte Solos (*a*) Andante Favori - - - *Beethoven*
   (*b*) Rhapsodie Hongroise, No. 6 - *Liszt*
9. Bridal Procession (*Lohengrin*) - - - *Wagner*

Vocalist - - Mr. CECIL FANNING.
Solo Pianoforte - LAMOND.

Principal Violin - Mr. MAURICE SONS.
Organist and Accompanist - Mr. FREDERICK B. KIDDLE.
CHAPPELL CONCERT GRAND PIANOFORTES USED.
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ROBERT NEWMAN, Manager.

Prog - 524

QUEEN'S HALL

(Sole Lessees - Messrs. CHAPPELL & Co., Ltd.)

SUNDAY, OCTOBER 17th, 1920,

At 3.30 and 7 p.m.

(Same Programme at each Concert.)

1. OVERTURE - Hänsel and Gretel - *Humperdinck*
2. ARIA - "The Steersman's Song" (*Flying Dutchman*) *Wagner*
3. MINUET in G - - - - - *Paderewski*
4. PIANOFORTE CONCERTO in A minor - - - *Grieg*
5. CONCERT OVERTURE in G minor - - - *York Bowen*
   (*Conducted by the Composer.*)
6. SONGS with PIANOFORTE:
   (*a*) The Jester's Song (Twelfth Night) - *P. Heise*
   (*b*) The Blind Ploughman - *Coningsby Clarke*
   (*Organ Obbligato - Mr. W. W. THOMPSON.*)
7. VALSE (The Sleeping Beauty) - - - *Tchaikovsky*
8. PIANOFORTE SOLOS:
   (*a*) Fantasie (Op. 11) - - - *Stenhammer*
   (*b*) Miniature - - - - *Sinding*
9. (*a*) Irish Tune from County Derry - - } *Percy Grainger*
   (*b*) Shepherd's Hey (English Morris Dance Tune) }

Vocalist - - M. LAURITZ MELCHIOR.

(*Principal Tenor, Danish Opera, Copenhagen.*)

Solo Pianoforte - Miss JOHANNE STOCKMARR.

SUNDAY, OCTOBER 24th, 1920,

At 3.30 and 7 p.m.

(Same Programme at each Concert.)

1. OVERTURE Cockaigne (In London Town) - *Elgar*
2. SONG with Orchestra "Le Nil" - - - *Leroux*
3. DREAMS (A Study from *Tristan and Isolde*) - - *Wagner*
   SOLO VIOLIN - - MR. MAURICE SONS.
4. WANDERER FANTASIA in C for Pianoforte & Orchestra *Schubert-Liszt*
5. SUITE - - Summer Days - - *Eric Coates*
   (*Conducted by the Composer.*)
6. SONGS with PIANOFORTE:
   (*a*) "A Good Child" - - - } *Roger Quilter*
   (*b*) "The Lamplighter" - - - }
7. SONG OF THE BOATMEN ON THE VOLGA - - *Glazounov*
8. PIANOFORTE SOLOS:
   (*a*) - - - - - -
   (*b*) - - - - - -
9. TWO HUNGARIAN DANCES in G minor and D - *Brahms*

Vocalist - - Miss CARMEN HILL.

Solo Pianoforte - - SILOTI.

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